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LUCILIUS AND HORACE: A STUDY IN THE CLASSICAL THEORY OF IMITATION. By George Converse Fiske, Associate Professor of Latin, The University of Wisconsin. Madison: University of Wisconsin Studies in Language and Literature. 1920. Pp. 524.

Within the past twenty years so much work has been done on the fragments of Lucilius that it is now possible to estimate with some accuracy the debt Horace owes to the older satirist, as well as their common debt to Bion and other Greeks with whom the *genre* may be said to have originated. When one has inherited the same literary tradition, its material, standards, ideals, technique even, the problem of retaining his own independence and originality can be solved only by a great artist. How Horace achieved this, while at the same time he carried on the Lucilian tradition, and how imitation need not necessarily entail plagiarism or loss of originality, are ably set forth in Professor Fiske's discussion. The classical theory of imitation, he explains, makes for the improvement of the *genre* and the production of masterpieces. The conceptions of rhetorical imitation "circulate through and animate all the literary *genres* of the ancients: epic, tragedy, comedy, elegy, the pastoral, the philosophic dialogue, the scientific treatise. They do not confine the human spirit in a strait-jacket, as would at first seem to be the case to us moderns, with our romantic theories of 'expression', 'originality', 'spontaneity'. We may rather compare their effect to such physical systems as the circulation of the blood or the nervous system, which condition and animate the most varied types of physical activity. So these æsthetic systems suffuse and animate the human spirit in its task of expressing in enduring forms the ideals of truth and beauty."—(p. 267). Horace followed Lucilius except in style, and we should regard him "as an author, who gathered the themes of many of his satires as Shakespeare did the plots of his plays; who then, following the broad outlines of his Lucilian themes, transmitted them and contemporized them with such perfection of literary art as to mirror in his satires and epistles both the everyday life and the higher æsthetic and social ideals of the Augustan age."—(p. 28).

Beginning with the wider subject of the ancient theory of imitation and the development of the various *genres* that appeal

to the satirist and the poet of daily life, and continuing with a most plausible account of the relations of the Greeks—especially the Stoics—to Lucilius and the Scipionic circle, the writer clears the field for action, and proceeds to take up in detail the satires, letters, and *Ars Poetica* of Horace. Worth noting is the greater independence of Horace in the second book of the *Satires*. Finally, a chapter is given over to the comparison of the ancient theory of æsthetics with the romantic creed of more modern times, with its reaction from the artificialities of neo-classicism; and the questions are formulated as to what is the true theory of imitation and the true sense of decorum in literary art. Perhaps a stronger brief might be made for the romanticist, but the argument of the book as a whole is convincing, and the method sound. It is sure to rank among the most valuable contributions in recent years to the understanding study of Roman satire, and lovers of Horace will feel grateful for the notes—almost genealogical—on his satires and for this scholarly vindication of his literary methods.

J. B. E.

UN GRAND ESPAGNOL, APÔTRE DU DROIT DES PEUPLES: EMILIO CASTELAR. Par E. Varagnac. Paris: Bloud et Gay, Editeurs.

In the days when the young Spanish-American republics were regarded with contempt and irritation by the mother-country whose tutelage they had wisely dispensed with, and with something like amused scepticism by the rest of Europe, it was a Spaniard who encouraged them and believed in them. In the days when Europeans in general saw in the United States of America an aggregation of shrewd but vulgar money-getters, it was a Spaniard who perceived the latent idealism the existence of which has been made manifest in the world-crisis which he foresaw decades before it burst. In the days when England and France were still chewing at the bitter cud of their ancestral grudge, it was a Spaniard who urged the *entente* as necessary even for the welfare of neighboring peoples. In the days, well before 1870, when the world in general was lauding the sterling virtues of the Teuton, an eloquent Spanish publicist warned Europe against the Habsburgs and the Hohenzollerns, in terms